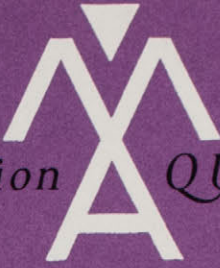
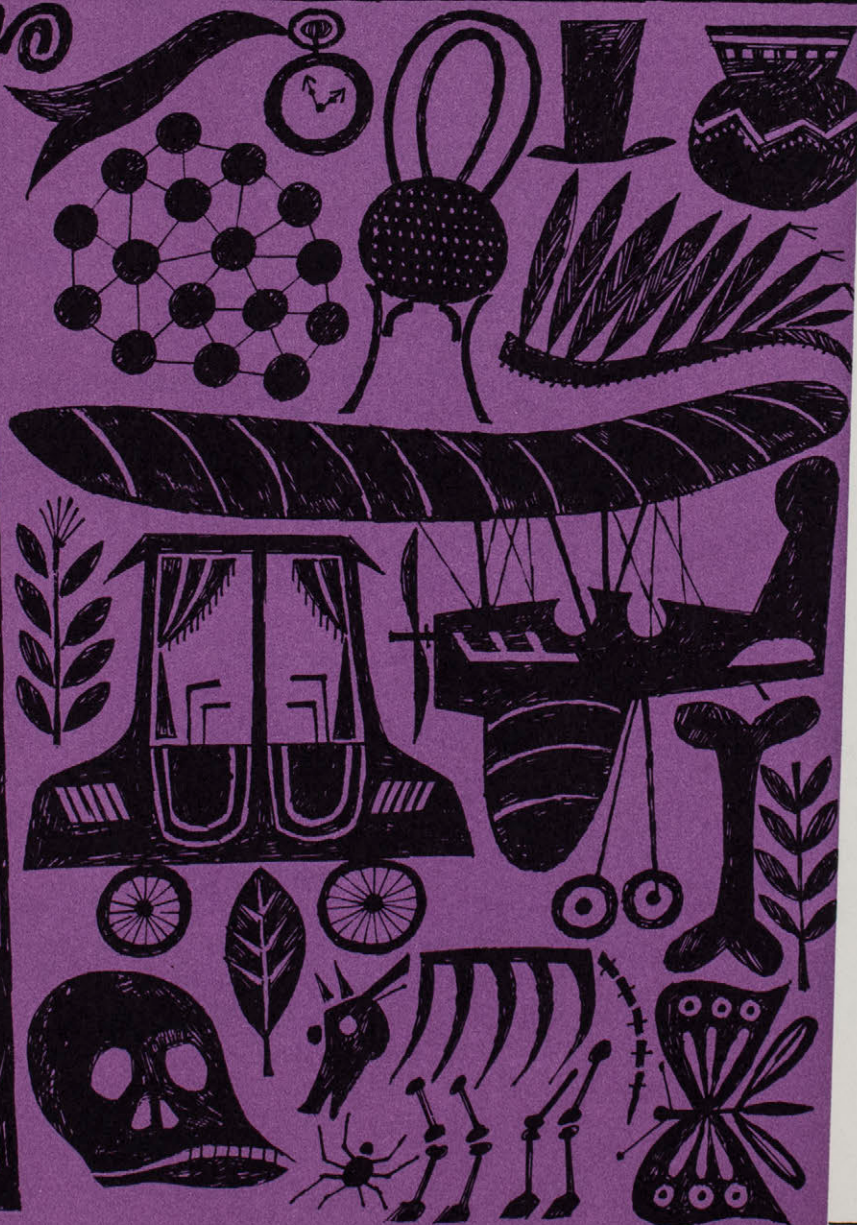


Museum Association  QUARTERLY

Los Angeles County Museum / volume 18, number 2, spring 1962

SCIENCE AND HISTORY



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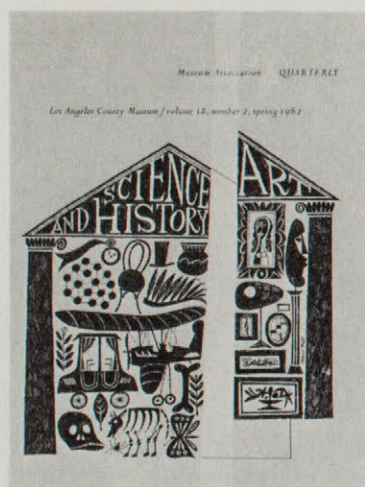
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Artist Frank Page takes a lighthearted view of the separation of Art from Science and History.

THE QUARTERLY is published by the Museum Association. Volunteer editors: Elinor S. Oswald (editor-in-chief), Katharine B. Jenney (assistant editor), Barbara B. Diamond (art), Elisabeth S. Hunt (science), Eleanor B. Lehner (history), Alice B. McCully (education), Gabrielle D. Kuehn, Ashley Foster, Leanora Miller (photographers), and Harry Pack (design).

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The QUARTERLY of the Los Angeles County Museum. Volume 18, Number 2

A MESSAGE
FROM
WILLIAM T. SESNON, JR.

*President, Board of Governors,
Los Angeles County
Museum*



IN DECEMBER, 1961, by official action of the Los Angeles County Board of Supervisors, the Art Division of the Los Angeles County Museum became the Los Angeles County Museum of Art. Until the facility in Hancock Park, which will house this new Museum, is ready for occupancy in late 1963, the new Los Angeles County Museum of Art will continue operations at its present location in Exposition Park.

The creation of this new entity necessarily affects the structure and future of the Museum Association. In this issue of the *QUARTERLY* various articles outline these changes and endeavor, as far as possible at this time, to indicate what the membership of the Association may anticipate in the future.

The creation of two Museums should enable each to advance within its special sphere more advantageously and rapidly than has

been possible for each as a segment of one multi-purpose Museum. The Board of Governors of the Los Angeles County Museum have long considered the separation of the Art Division from the Divisions of History and Science, as now determined by the Board of Supervisors of Los Angeles County. It is the belief of the Board of Governors that this separation will facilitate operations and give greater identity to each of the Museums thereby more effectively serving this community.

To assure the successful operation of both Museums, the continued enthusiastic support and interest by the Membership of the Association is a vital necessity. The Board of Governors feel that the transition to the new method of operation will be effected smoothly and with a minimum of inconvenience to the Association membership and to the operation of the two institutions.

SCIENCE AND HISTORY IN EXPANSION

HERBERT FRIEDMANN

Director, Los Angeles County Museum

AT THE time of writing these lines it is not yet fully settled just what art may remain in this Museum after the new Museum of Art opens in Hancock Park, but it is clear that the great future expansion here will be in the fields of the natural sciences—zoology, botany, anthropology, paleontology, and mineralogy—and of southwestern history, including such technological aspects of and adjuncts to history as the mechanical sciences—the ways in which technical knowledge has been put to work for a rapidly advancing society within historic times.

A period of growth in a museum such as this comprises not merely the enrichment of programs already established, whether in the area of exhibits and of the halls containing them or in that of researches currently under way, but also involves the spreading out into related fields that could not be cultivated because of earlier lack of adequate space, facilities, and of additional specialized staff members. The action of the Board of Supervisors of the County in establishing a new and separate County Museum of Art out of the former Art Division of this Museum is in itself a directive to us to develop the other areas traditionally within our program. Some ideas, literally only samplings, of the exciting prospects being developed in the diverse areas of the Museum's continuing program of exhibition and research may be gained from consulting the statements prepared by the chief curators of its respective divisions for this number of the *QUARTERLY*.

As a result of the researches of staff members now and in the past, the Museum has accumulated rich collections, many portions of which we hope may be made available to the public by means of carefully designed and

meaningfully presented displays. Many serious gaps in the Museum's collections will have to be filled before some topics may be adequately presented in our exhibition galleries. To fill these gaps, to help us to get the objects, the specimens, the materials we need, there are three methods open to us: collecting in the field, purchasing, and receiving them as gifts. All museums, even those supported as this one is by public funds, depend very largely on private donations in the form of objects for the collection or of funds with which to collect the objects needed. The degree of success or of failure of this institution cannot help being partly in the hands of its friends, present and future, just as its growth to its current status has been greatly expedited by its friends, past and present.

In other words, it is not merely the Museum as represented by its building and present contents that is facing a period of growth, but so too is the segment of the public, to us so important, that has given assistance to the variety of things the Museum does, the collections it has, the programs of education, exhibition, and research that it fosters. That enlightened segment of the public is represented by the membership of the present Museum Association. It is our hope that this group will respond with us to our current opportunity to help create a greater museum with a broader total program, and in this way contribute still more effectively to the cultural life of our growing population. By so doing, not only will we further the purposes for which the Museum exists, and should continue to exist, but we will add luster to the mental picture conjured up in the minds of people everywhere when they come upon the name "Los Angeles."

A NEW SETTING FOR ART

RICHARD F. BROWN

Director, Los Angeles County Museum of Art

AS THE new Art Museum comes ever closer to realization people are stimulated to envision the final result, and this process evokes many questions in their minds. One of the most frequent questions asked of the staff is, "What are you going to put in all those beautiful galleries and on the long stretches of new walls?" A partial answer, of course, is that the present display of art is terribly crowded even though much of the collections are in storage for want of gallery space. But the implications in such a question call for a more complete answer. What is usually implied is that the present collections of art will not be sufficient in range or quality to match the size and beauty of the new building. To be sure, there are many flagrant gaps in what we should be able to show for the public's enjoyment and education, and reaching for the heights of aesthetic excellence is an endeavor that never stops. But from the standpoint of both comprehensiveness and quality there is a much greater treasure already here than most Angelenos realize.

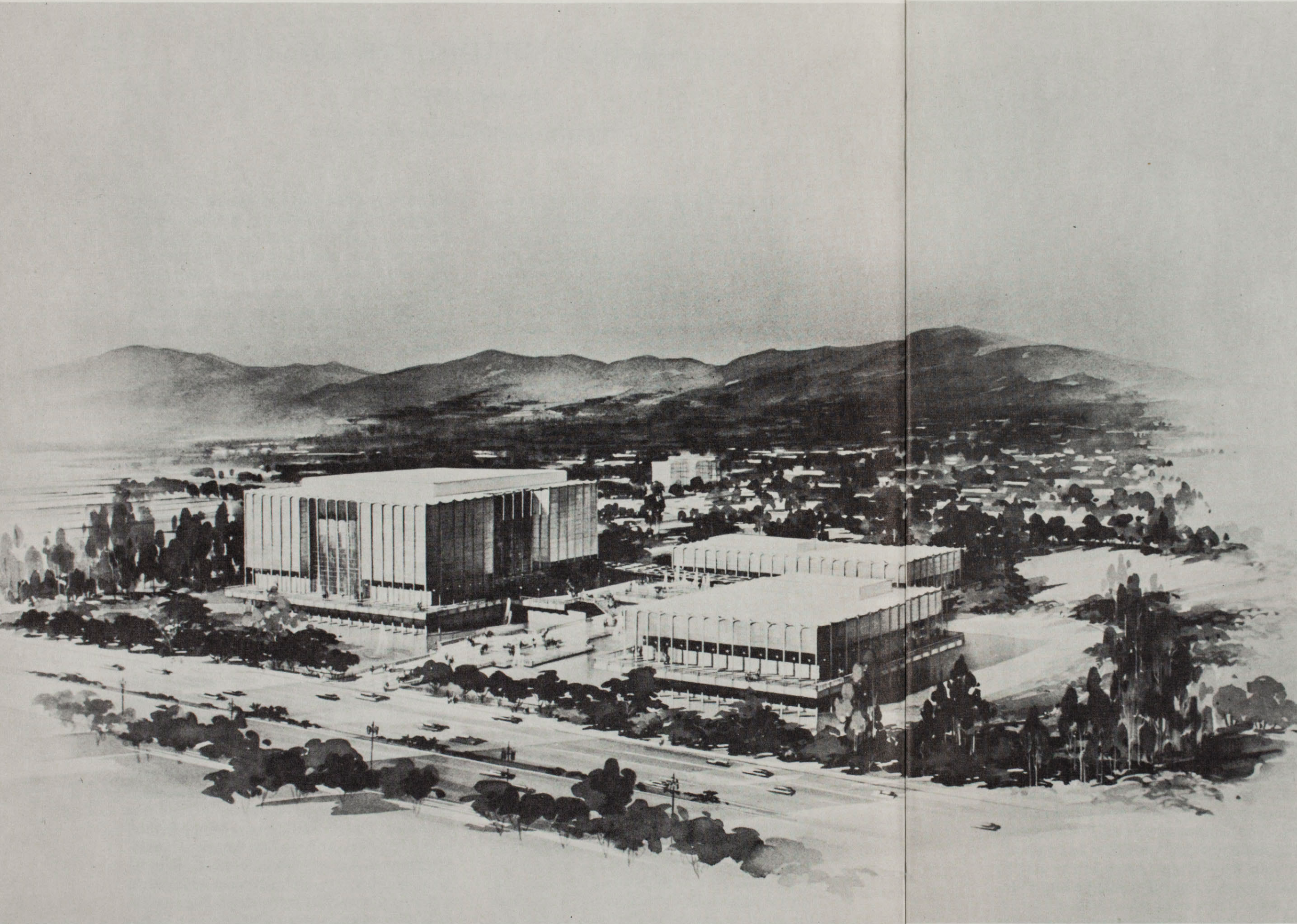
Looking at works of art in a setting never designed primarily for their effective display, often poorly lighted, and always overcrowded, makes it impossible for most people to really *see* art. Time after time regular and life-long visitors to the Museum, and sometimes even local collectors of art or members who have worked as volunteers in the Museum for years, astonish the staff by revealing a sudden "discovery" of a top-notch piece with considerable historical importance that has been there on its pedestal for a generation. This oft-repeated phenomenon is symptomatic of many things, including the visual and mental laziness that afflicts us all. Also, since the effort to make the discovery earlier did

not seem justified, there is the matter of Los Angeles' cultural inferiority complex, which the new Art Museum will do much to exorcise. But most of all it emphasizes the fact that most people need to see art in its proper setting before it can reach them effectively.

A very frequent experience of exactly the opposite nature gives promise that the art Los Angeles owns will be re-evaluated upward when seen under the right conditions. Nearly every visiting museum director, scholar, critic, or astute collector from abroad, upon viewing the collections for the first time, expresses his amazement and admiration for the great number of discoveries he makes. That this is not simply the good manners of the out-of-town visitor is proved by the number of requests for loans, photographs, rights to illustrate in publications, and so forth, that are received upon the return of these visitors to their own cities.

The new Art Museum is designed so that more and more people in Los Angeles will make more discoveries more easily, earlier in life, and under such pleasant circumstances that they will return often to add to their accumulated treasure of visual delight and deeper understanding of nature, history, and man. Pride will be engendered: first in our cultural heritage, then in an ability to have and use important manifestations of this heritage, and in the Museum. People with this healthy brand of pride will then support their Museum more fully. The flagrant gaps in the collections will be filled faster and at a higher level of quality. And the Los Angeles County Museum of Art will become what all truly great museums are, an instrument with which a community can set increasingly high standards of excellence for its citizens.

Los Angeles County Museum of Art. Ground will be broken in summer of 1962.



ART MUSEUM MATERIALIZING

WILLIAM OSMUN

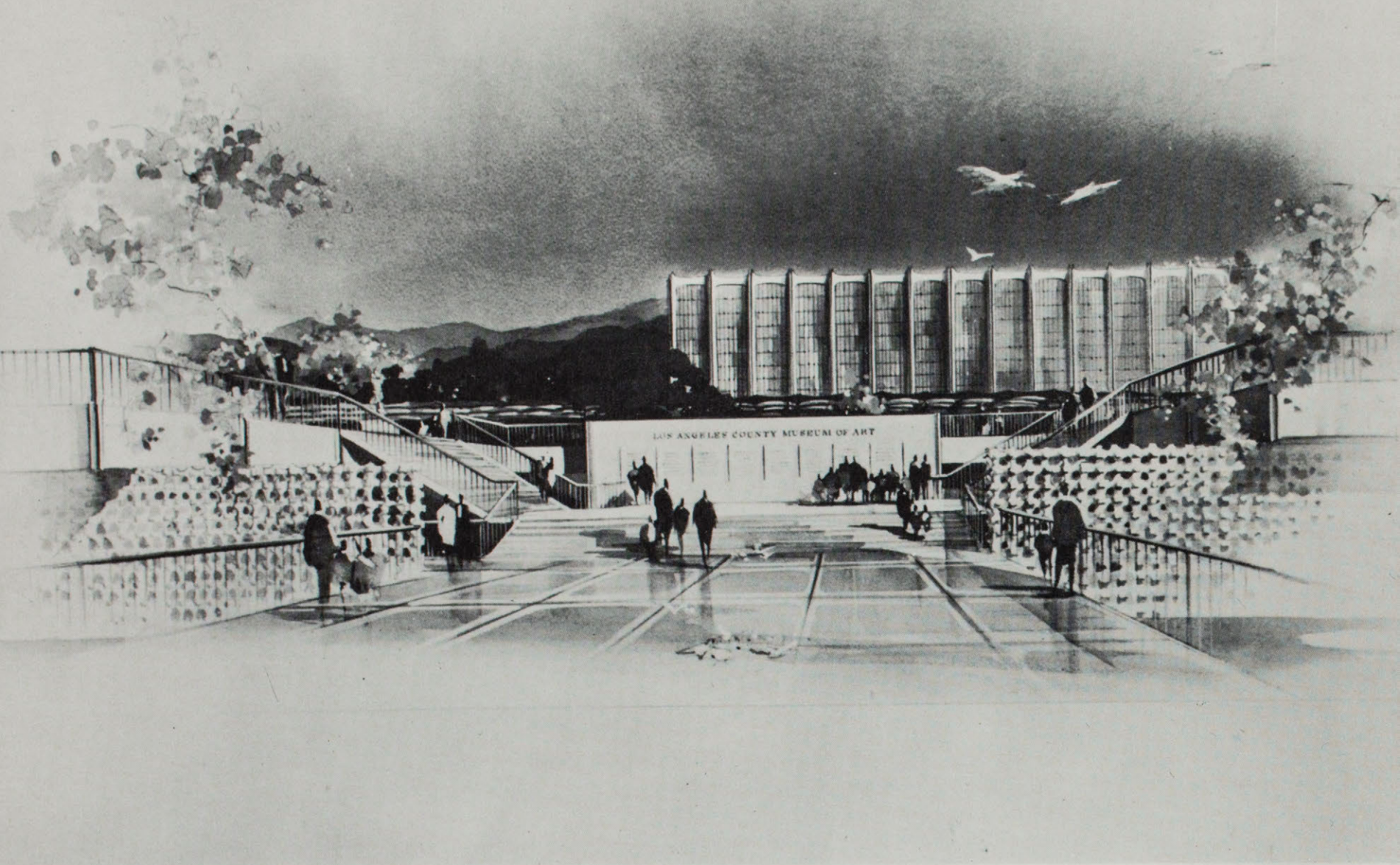
Curator of Art

*The Los Angeles County Museum of Art on
Wilshire Boulevard at Ogden Drive*

The three buildings are set in a shallow reflecting pool; the water of this pool circulates through the air conditioning plant. The large building at the left, or west, houses the Great Hall and the permanent collections; the low building at the rear, or north, has galleries for the changing exhibitions, the administrative offices, and a studio for a conservator. The building in the foreground contains the auditorium, a cafeteria, the department of education, the library, and a lounge for members of the Museum. The buildings are connected by covered walks and all open on a large plaza, which will serve as an exhibition area for sculpture, a general meeting place, and the site of social events.

*The Approach from Wilshire Boulevard,
Looking North to the Founding Benefactors'
Wall and the Changing Exhibitions Building*

A wide promenade, which on the occasion of evening events in the Great Hall may be used as a drive, leads from Wilshire Boulevard across the pool to the plaza. At the head of this walk stands the Founding Benefactors' Wall on which are carved the names of those whose interest and gifts have made the buildings of the Los Angeles County Museum of Art a reality.



Founding Benefactors' Wall

The Changing Exhibition Galleries

To the right is the entrance to the plaza from Wilshire Boulevard; at the northeast of the plaza stands this building in which will be shown the changing exhibitions, those organized by the Museum as well as those which visit Los Angeles, such as the Futurist, Monet, Arts of Thailand, and other exhibitions. The level of this building beneath the plaza contains the administrative offices of the Museum and a preparation area for the exhibitions. At the plaza level the changing exhibitions building has one large gallery which may be divided into smaller galleries for one or more simultaneous exhibitions.

This large gallery has several means of ac-

cess, making it possible not only to have smaller simultaneous shows but also to have a show in progress in one part of the area while another exhibition is being prepared and hung. Since it will have the latest and most efficient devices for temperature and humidity control as well as very extensive security arrangements, the new Art Museum will prove most attractive to important loan shows. Among the first of these will be the Masterpieces of Japanese Art scheduled for 1964. The Curator of Oriental Art also plans an exhibition of the Art of Zen in co-operation with the Chicago Art Institute and, in 1966, an exhibition of Masterpieces of Indian Art.

The department of Contemporary Art also



Changing Exhibition Building

plans a greatly expanded exhibition program using the new facilities in this building. The Museum will, of course, continue to use many shows prepared in co-operation with other major institutions, but will now be able to play a much more active part in initiating special exhibitions from the Museum's permanent collections in combination with lent material. With the flexibility of the gallery arrangements it will be possible to have a succession of one- or two-man or group invitational shows of contemporary artists supplementing and enriching the permanent collection.

From the large exhibition area an elevator and stairs lead to an upper level which contains two galleries for smaller exhibitions and

an open sculpture court. Here are the conservator's studio and offices and a small meeting room for volunteer groups.

Beneath the plaza a service area connects all the buildings. It is here that the shipping and receiving offices are located, as well as packing areas, carpenter, electrical, and maintenance shops, a photographer's studio, a print shop, and storage areas.

The Auditorium and Education Building

This building is on the southeast corner of the plaza. At the lower level are the offices of the Education Department, which includes a small viewing room for the indoctrination of docents, or small groups. Also on this level is the library which will hold 60,000 volumes. A



Education and Auditorium Building

lounge for members of the Museum occupies the northeast corner of the building. It looks across the water surrounding the buildings and out on Hancock Park. Adjacent to this lounge is the kitchen. The larger part of the plaza level of the building is occupied by an auditorium seating over 600. The auditorium is planned for lectures, films, and talks in connection with the Museum's collections and exhibitions, and for chamber concerts; provision will be made for television equipment. Also at this level is a cafeteria with seating both inside and outside overlooking the plaza, water, and park.

The Permanent Collections Building

The largest building stands at the southwest

corner of the plaza and houses the Great Hall and the permanent collections in galleries surrounding an atrium.

At the lower level are the galleries of oriental art, classical antiquity and medieval art. These galleries will have approximately five times the amount of space that is now available, making it possible for the first time to display many objects of great beauty and value now owned by the Museum, as well as to attract new acquisitions. The galleries are planned in the form of a branching tree, starting with the roots of art in pre-history and growing from there in two directions, toward the west through the Greek and Roman to Medieval Art, and following the chronological and geographic development of Oriental



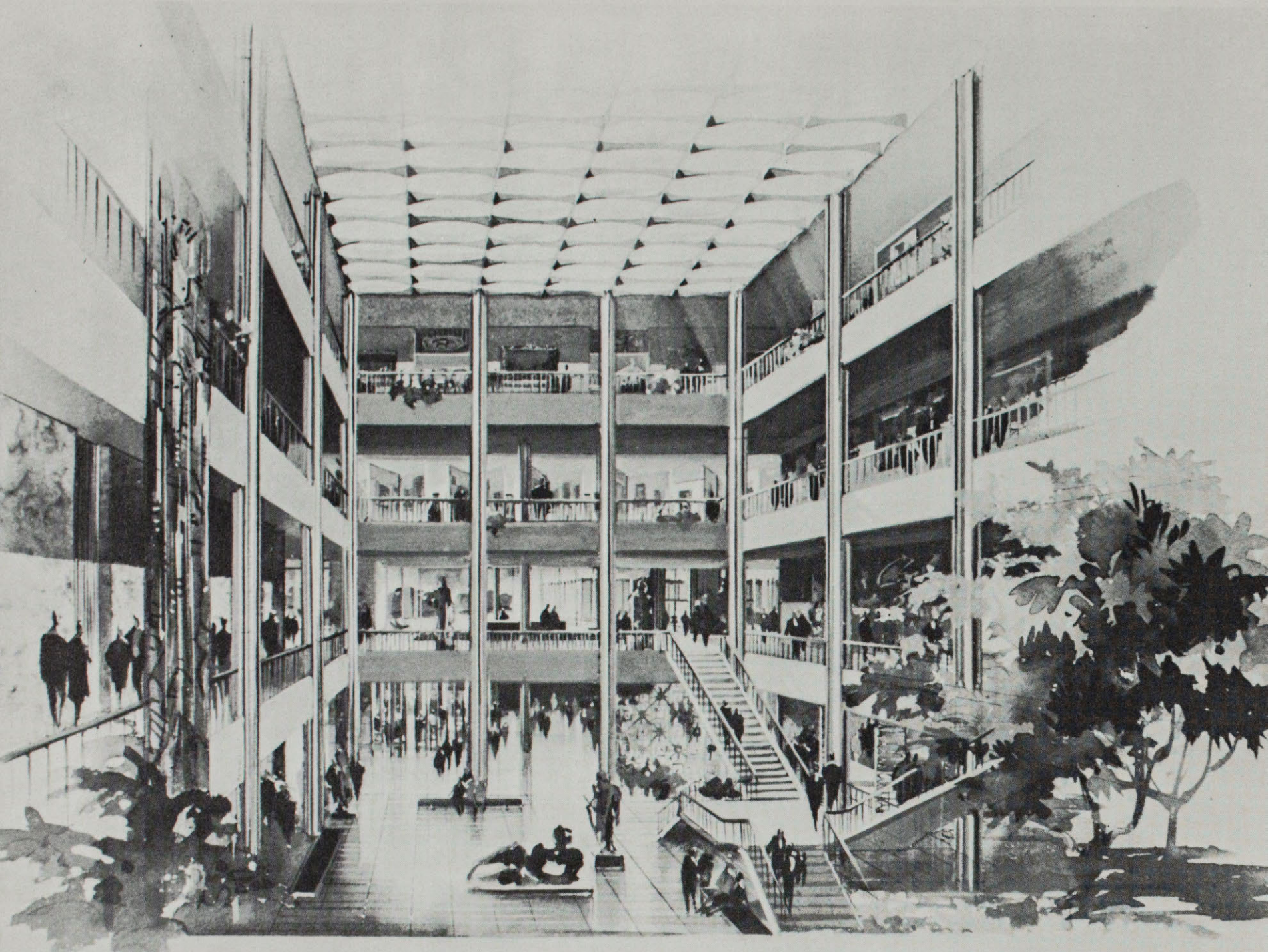
Permanent Collections Building

Art through another series of galleries. This arrangement will permit a much more logical and coherent presentation of the collections than is now possible, with obvious educational advantages as well as increased ease of access for the museum-goer with a specific area of interest.

At the plaza level a foyer contains a bookshop and check room and the Great Hall which rises for two levels and will be used for receptions. At this level also are the galleries of Italian, Flemish, Dutch, French, English, and Spanish art. These galleries too will provide more space and better access than now.

On the second level are the galleries of 19th and 20th century art. Here it will be possible to display on one floor, in galleries rather

than in hallways between elevators, the Museum's collection of modern art from its 19th century beginnings to the present day. About 40% more hanging space will be available, and the flexible arrangement of the galleries will make it possible to vary their size and relationship with relative ease. The development of modern art will be traced with greater coherence and visual unity than is now possible. The Museum also plans a very greatly increased activity in the acquisition of new works, not only to fill historical gaps but also to put more emphasis on contemporary work. Another particularly useful section of this level will be a screen room, where works of modern art owned by the Museum but not currently being exhibited are to be stored on



Atrium—Permanent Collections Building

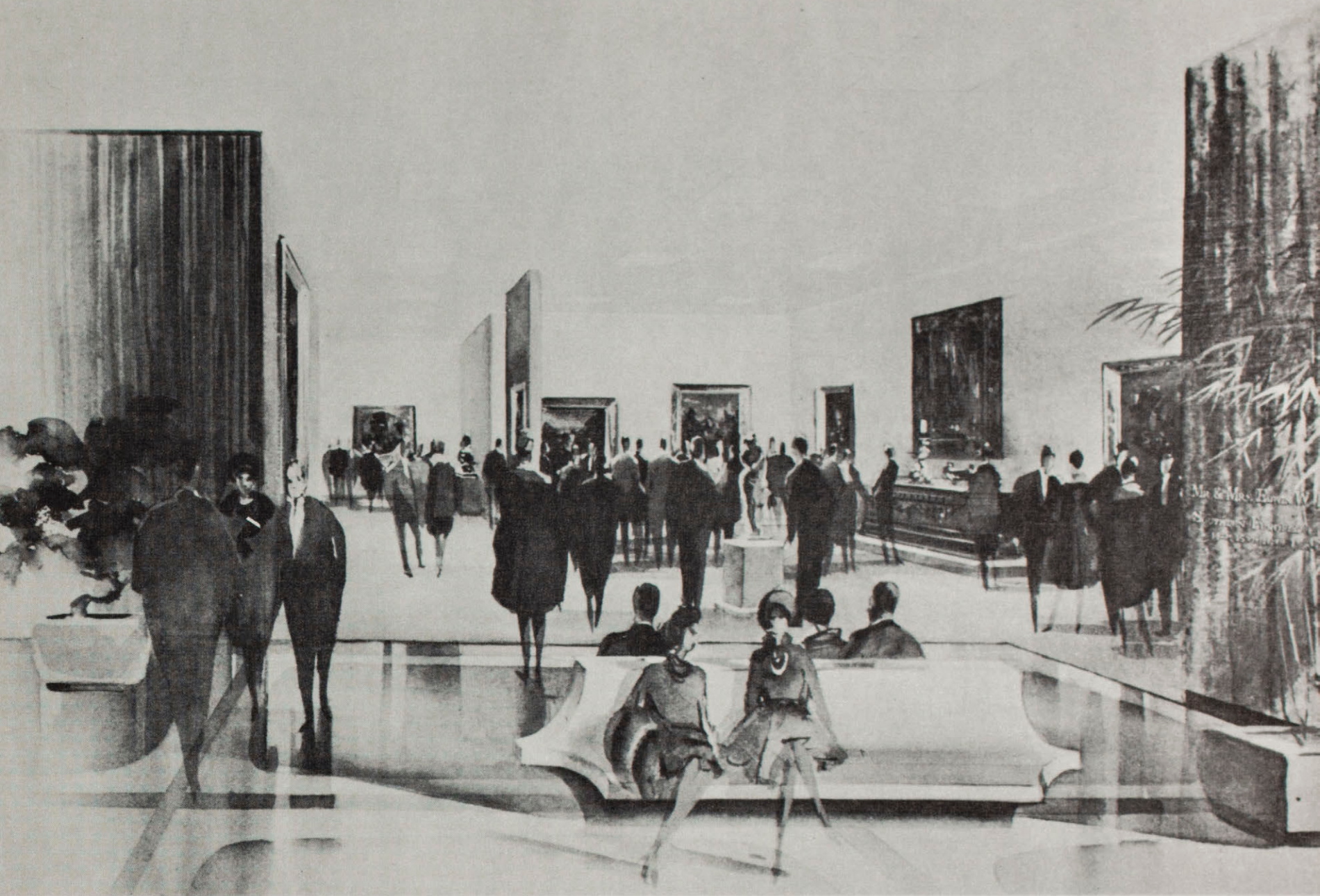
screens, so that they will be available for study rather than in dead storage.

At the top level of the permanent collections building are the galleries of decorative art. Many of the objects of decorative art will be placed with paintings and sculpture throughout the lower level galleries, as they are now. Most interesting new development will be the display of American decorative art against appropriate period settings. This is not only an infinitely more effective and educational method of display but will be the only one of its kind on the West Coast. Students of decorative art will be greatly helped not only by a large increase in research working area but by the more efficient planning of storage space common to all of the Museum. Some objects

not on display are now virtually inaccessible to the scholar or research worker.

Also on this level will be two galleries for the use of the Department of Costumes and Textiles, one for changing exhibitions and one for selections from the permanent collection. The Department will also benefit from enlarged work, study, and research areas, making possible increased use of the Department's collections.

The Department of Prints and Drawings will have three galleries on this level each larger than the space allotted to it currently. It will be possible for the first time to exhibit old master drawings owned by the Museum. The Department's study and workroom will be increased six-fold. It will have a laboratory



A Typical Gallery

with facilities for a complete library on graphics for the use of curators and qualified research people. Formation of a Print Council is planned to help support the Department and aid with acquisitions and special projects and exhibitions.

The Atrium of the Permanent Collections Building

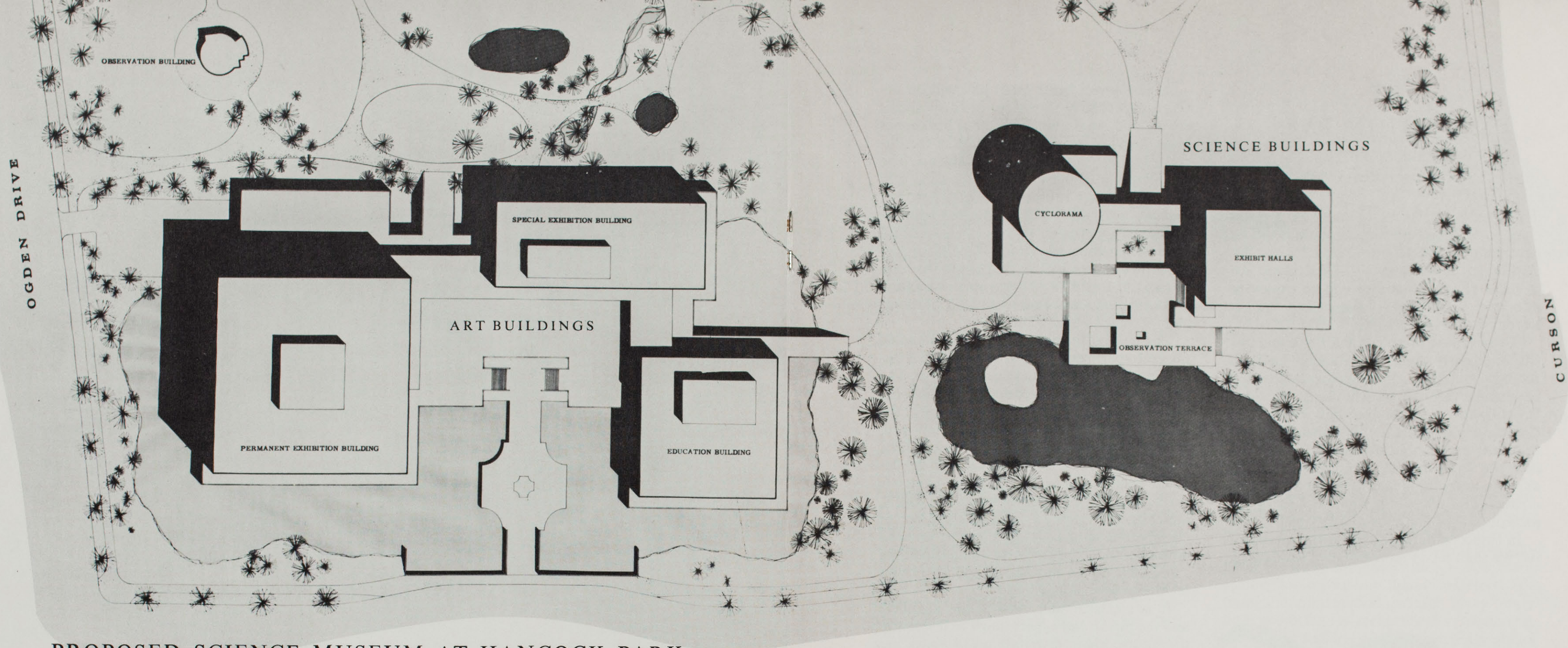
A feature of the building housing the permanent collections is the atrium. This open space rises through the center of all levels of the building. At one side a vertical service core contains the elevators; when a visitor leaves the elevator he may step forward to the balcony of the atrium and see all the galleries at that level and go directly to his goal, or may

circuit the atrium and choose which gallery he wishes to enter without having to walk through all of them to reach his goal. As well as to help orient the visitor, the atrium gives a light, open, and inviting appearance to a large building with many complex contents.

A Typical Gallery

This architect's view shows the execution of the open plan to be used through the galleries.

The photographs are of renderings by the firm of William L. Pereira and Associates, the architects of the Los Angeles County Museum of Art. Ground is to be broken for the new buildings in summer of 1962 and construction will continue during the following eighteen months.



PROPOSED SCIENCE MUSEUM AT HANCOCK PARK

THEODORE DOWNS, *Chief Curator of Earth Sciences*

HANCOCK PARK, the site of the world-famous Rancho La Brea fossils, is unique as a prehistoric burial ground or "death trap" and worthy of development as an unparalleled scientific monument.

We of the Earth Sciences Division have definite plans for a complete exhibit on Rancho La Brea in a science museum situated near the lake at Hancock Park. This is unquestionably the place for exhibition of skeletons of the saber-tooth cats, mammoths, mastodons, camels, giant and small ground sloths, horses, lion-like cats, dire wolves, condor-like vultures, other unusual birds, reptiles, and amphibians.

If approximately one million dollars is obtained, a three-unit museum will be erected. It will include a terrace overlooking the lake and the actual site of the La Brea pits, an area to be restored as nearly as possible with vegetation which thrived fourteen to fifteen thousand years ago.

One unit will include complete displays on the La Brea story—its discovery, method of recovery of the "bones," geologic background, significance relative to the changing drama of life through the ages and other pertinent facts. Next to this will be the great hall of fossils where the visitor can view mounted skeletons of dozens of extinct animals which perished at this remarkable site.

A proposed master plan of the Park with the future Science Museum on the right.

The County Museum has on hand duplicate mounted skeletons which could be moved to the proposed museum at Hancock Park. Thus we will still be able to exhibit the many La Brea fossils at the Exhibition Park museum.

In a separate structure, the cyclorama envisioned for Hancock Park, the visitor will stand in the center of a scene showing life-size restorations of the animals as they looked in the flesh. He will see the drama of the struggle of beasts entrapped in the tar, unfortunate victims attacked by voracious carnivores and scavengers.

The Observation Pit at the west end of the

monument will continue to be a display of bones as they appeared when excavated. Classrooms, book shop, offices, and other accommodations are also planned so that an integrated educational program can be initiated.

Nowhere in the world can such a display be created at the site of "fossilization," in the center of a great city, and be so readily available for millions to see.

It is obviously imperative that the area retain its natural significance as a scientific monument. We need active support for this program so that the visions of scientists who interpreted this unusual phenomenon can be realized and the public can fully enjoy this remarkable heritage.

AT EXPOSITION PARK

THEODORE DOWNS

Chief Curator of Earth Sciences

THE EARTH SCIENCES at the Los Angeles County Museum encompass three areas of development: Vertebrate Paleontology, Invertebrate Paleontology, and Mineralogy. All of these phases of science will be expanded into new exhibit areas when these are released by the Art Division.

A new hall of Mesozoic and Paleozoic fossils will nearly match the Rancho La Brea room in size. Here we will present dinosaurs such as the carnivorous *Allosaurus*, the giant *Brontosaurus*, and the duck bills *Trachodon*, *Corythosaurus*, and *Camptosaurus*. There will be giant sea lizards (*Mosasaurus*), *Pteranodon*, the flying reptile, footprints of extinct animals, and primitive fish. Methods of preservation and other important records of the ancient past will be shown in this hall.

In Hancock Park we shall revise all exhibits. We shall retain representative Rancho La



A model restoration of a dinosaur (Brontosaurus).

Brea animals such as sloth, saber-tooth cat, dire wolf, great lion-like cat, horse, camel, mastodon, reptiles, amphibians, and many birds. In addition we shall display a massive mammoth skeleton from Eagle Rock and complete skeletons and skulls of ancient horses showing their evolutionary history. The evolution and diversity in camels, saber-tooth cats, rhinoceroses, titanotheres, dogs, bear dogs, antelopes, marine mammals, and ancient birds will be presented. Fossils from Mexico, the diverse fossils of California, and other specimens will also be features of Hancock Park.

A new invertebrate fossil hall will be devoted particularly to variety in fossil shells, corals, and other animals without backbones from the Museum's rich collection of the Pliocene and Pleistocene ages of California. The changing life of the Paleozoic (starting 500 million years ago) through the Mesozoic and Tertiary ages will be demonstrated with invertebrate specimens.

In conjunction with these displays of fossils a special area will be devoted to the relationship of fossils to geology, earth structure, sedimentation, and other geologic phenomena.

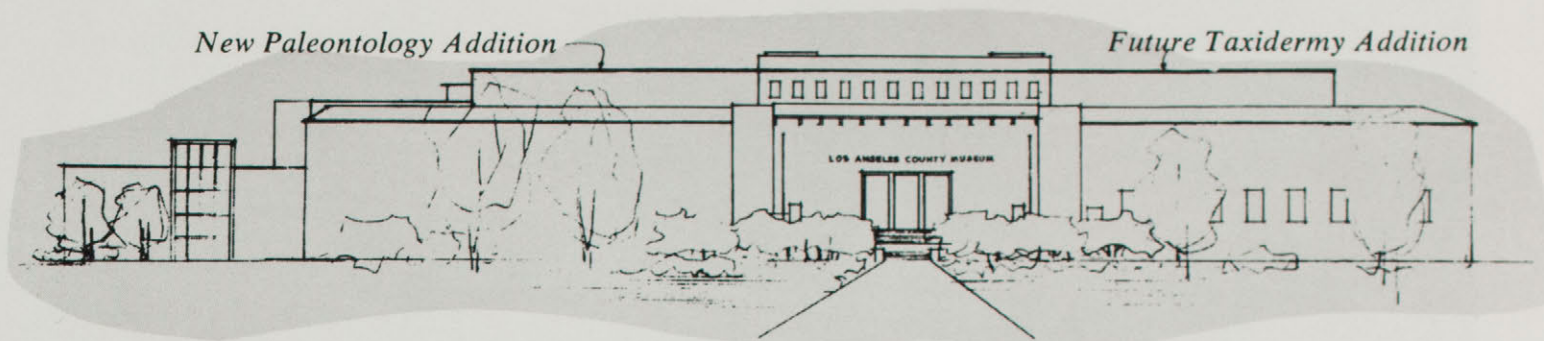
The current increase in our exhibitionable mineral specimens portends an exciting future in the displays of rocks and minerals. The present hall must be expanded to include exhibits on origin of minerals, petrology, the systematic classification of rocks, new gem specimens as well as special rotating displays.

A small area in the Museum is to be devoted exclusively to Los Angeles County's earth sciences as represented in its fossils, minerals, and geology. Near this section, or elsewhere in an area of prominence, we shall develop a space for changing exhibits and the "specimen of the month," a special exhibit featuring new acquisitions.

It is apparent that Association members and the public can expect much of interest in the future. Many materials noted above are stored in hidden "cavities" of the Museum, waiting to be prepared or mounted for display. Other items are to be acquired. Fortunately, a facility is now in process of construction (Winter, 1961, QUARTERLY) to aid in the accomplishment of the ambitious fossil vertebrate exhibits program. We are hoping that sufficient staff and funds will be forthcoming in order to realize fully the goals set forth.

Artist's rendering of duck bill Trachodon from California.





Front elevation view of the Museum showing the location for the new taxidermy facility (indicated as future addition) now under consideration.

MAKING A NATURAL SCIENCE MUSEUM GREAT

FRED S. TRUXAL, *Chief Curator of Life Sciences*

"WHAT IS IT that makes a city great?" Franklin D. Murphy, Chancellor, University of California at Los Angeles, asked this question in his message in the Summer, 1961, *QUARTERLY*. In the same vein, we of the Life Sciences Division ask, "What is it that makes a natural science museum great?" Why do we immediately think of the British Museum, the Paris Museum, or, in our own country, the United States National Museum and the American Museum of Natural History?

Size is only one of the contributing factors. The scientist would say that the primary reason that these institutions are great is the high quality of the staff, reference collections, and research publications which create a worldwide scientific image of immense stature. The majority of our citizenry would undoubtedly say they are great because of the excellent scientific exhibits which are created for their enlightenment. It is obvious that both of these attainments are to be sought and our Museum's Life Sciences Division is aiming at this goal.

Already strong in its collections and exhibits, the Life Sciences Division will soon obtain space for expansion. This Division of our Museum encompasses seven areas involving Anthropology, Botany, Entomology, Habitats, Marine Zoology, Mammalogy, and Orni-

thology. We hope that two new sections with accompanying staff, Herpetology and Invertebrate Zoology, will be added soon.

The process of selecting and arranging material for study and observation is now more critical in our Museum than ever before. Although our institution has for many years been more than a receptacle for specimens, the science staff has often spoken of the greater potential that exists. Now that many exhibit galleries will soon be released by the Art Division, the curators are speaking in terms of what they are going to do rather than what they would like to do.

Scientific "treasures" will soon be removed from storage and displayed in the galleries, there to represent in a notable way the great scientific record of natural history. There is always the hope that additional staff will be forthcoming to expedite this exhibit program.

Both the quantity and quality of life sciences collections are already increasing. The Marine Zoology Hall and the Hall of Insects are nearly finished. Our Museum's exhibit of insects is the first of its kind in the world and employs new materials and display techniques which will be utilized in the construction of new and permanent exhibit halls. Working on this at present is Carl Gage of our Exhibitions Division, a model-maker of superb talent



Pre-Columbian Vera Cruz figure (ca. 800 A.D.) will soon be exhibited in new Hall of Middle American Ethnology.

whose work is in demand all over the world. His precise models of "bugs" are being featured in the Hall of Insects.

Other exhibit halls contemplated are those for Botany which will show among other things plant life histories and the morphology, systematics, ecology, adaptations, distribution as well as the injurious and beneficial aspects of plants. The exhibit on the Biology of Birds will include the anatomy, relationship to environment, distribution, migration, evolution, mechanics of flight and behavior.

Similarly the Biology of Mammals exhibit will include development, morphology, ecology, distribution, evolution, physiology, and behavior.

The Anthropology Halls will include the arts and cultures of Middle and South America, Africa, and the Pacific Islands. Ancient and modern ethnological objects will illustrate significant aspects.

Representative forms of animals without backbones will be shown in the Hall of Invertebrate Zoology. The exhibit will include the development, ecology, adaptations and distribution of such animals. The same type of display is planned for the Hall of Reptiles and Amphibians.

The use of articulated skeletons of modern vertebrate animals, both marine and terres-

trial forms, will tell the story of comparative osteology in the Hall of Vertebrate Morphology.

Los Angeles County Hall will be devoted to the common plants and animals, modern and fossil, of Los Angeles County.

Continued installation of mammal groups from North America, Africa, Central and South America, Asia, and other continental areas is contemplated for the Habitat Groups.

The development of the east end of the fourth floor of the Museum (an area that is now the roof) has long been under consideration for a taxidermy facility and other laboratories connected with the preparation of habitat groups. A concerted effort is now in progress to realize this plan. The structure should complement the vertebrate paleontology facility soon to be constructed on the west end of the fourth floor.

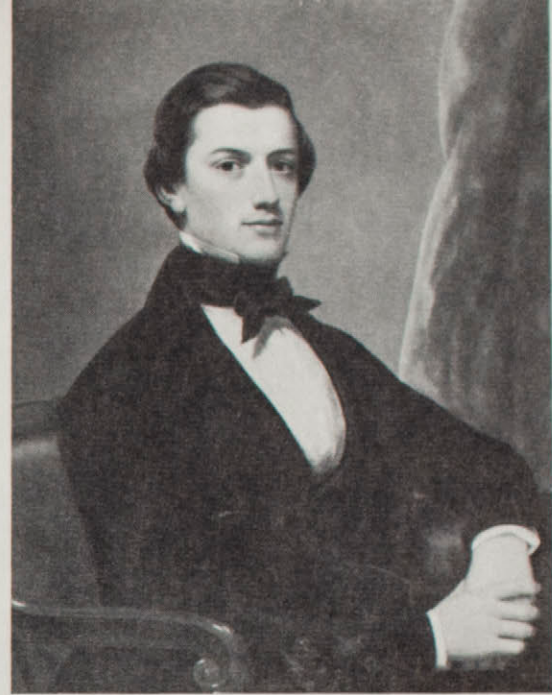
To bring to fulfillment the exciting exhibit program planned by the Life Sciences Division, the continued strong support of our Museum Association is critically needed. A former president of the Association, Mrs. Stuart E. Weaver, Jr., has said, "Regardless of treasures within its walls, any museum is a dead place (to the public) without the necessary ingredients of enthusiasm and community interest. Because the professional staff cannot . . . (alone) supply these elements, it falls to the volunteer, spurred by his sense of community pride and his interest in the Museum's projects and programs, to supply a vital part of the sparkle and warmth which brings the Museum to life."

Unique exhibition techniques, such as these of model-maker Carl Gage, will be used.





Material now in storage will be used:
"Battle of Chickamauga," lithograph showing southern Californian, General Rosecrans, commanding.



An oil portrait of Stephen Collins Foster by Frederick R. Spencer, one of two painted from life, will be displayed in the American History Gallery.

HISTORY IN ADVANCE

RUTH I. MAHOOD, *Chief Curator of History*

IN RECENT years an upsurge of interest in history has swept the United States. Many new historical societies have been organized and many defunct ones reactivated. Federal, state, and local governments, as well as private historical organizations, have accelerated their programs of setting aside and marking historical sites as monuments. Dr. Clement Silvestro, Director of the American Association for State and Local History, has labeled it an "history explosion."

The staff of the History Division of the Los Angeles County Museum plans to expand its facilities in the hope of gratifying this new public demand for historical information. Through the historic interpretations exhibited in our galleries we shall bring history alive so that present and future patrons may understand better the heritage willed to them by preceding generations.

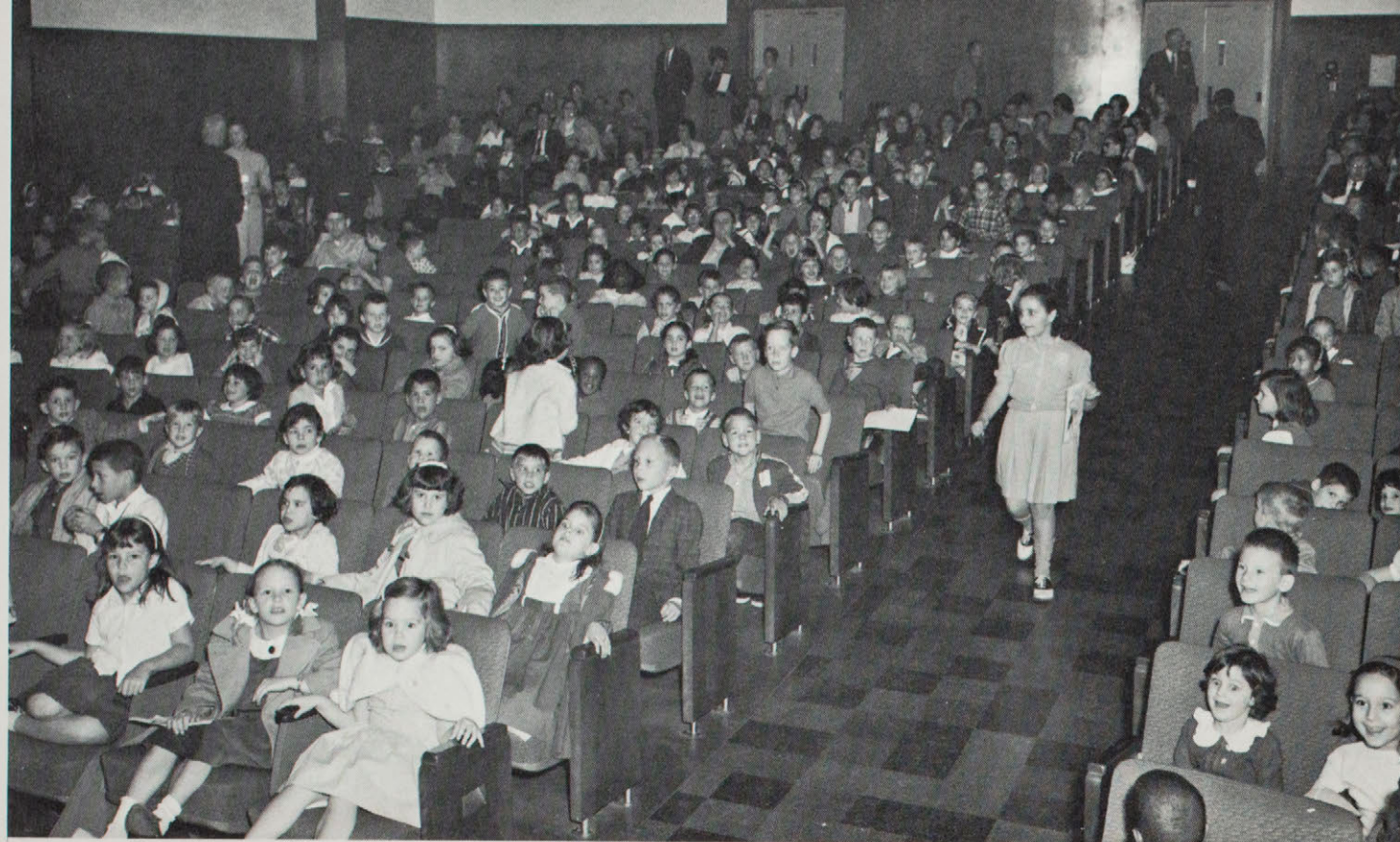
Our past efforts have been directed toward collecting, doing research, and exhibiting in the field of southwestern American history, with the geographical emphasis on California, particularly the southern section. Now, with renewed vision and with fresh hopes for adequate space and personnel, the Division is planning to include other geographical areas significant to historical development, along

with an increase in the area of present interpretation. To add to the assistance the Division can give its patrons, a research center in California History has been carefully planned, which will become an ideal workshop for serious students of history.

As a beginning, plans are proposed to enlarge the scope of the California History Exhibition. Exhibits in the Exploration (1540-1700), Mission (1790-1825), and Rancho and American (1825-1880) sections of the present gallery will be increased to tell more fully the California story. The main gallery will be supplemented with smaller adjacent galleries, permitting a more detailed interpretation of each section. This expansion will include a Los Angeles City and County Room (1781-present), with special emphasis on the last eighty years; a California Mission Art Room (1771-1823), using the important Deakin collection of mission paintings as a nucleus and also using other art objects of the Mission period; and a hall of Vroman's California (1895-1905), using the sepia prints from the large Vroman collection, including those now on exhibit, which would be changed and added to from time to time.

Certainly a true picture should include the development of the movement of westward

continued on page 21



Extensive Saturday programs for young people are contemplated.

EDUCATION LOOKS AHEAD

JOHN BAUR, *Museum Instructor in History*

SINCE by its very nature education lives partly in tomorrow, it is easy for the Division of Education to envision plans for the expanded history and science museum. These projects fall into three major categories.

First, the Division of Education is contemplating an extensive series of Saturday programs for young people. These will be large-scale group-participation projects, including special talks, demonstrations, documentary films and slides, and gallery tours. Some of these offered as holiday entertainment programs at Easter, Christmas, or on other special occasions will be a combination of fun and learning, but others will be under central direction and will stress education as their sole aim, with the young people separated according to ages, capacities, and interests at the upper elementary and junior high school levels. All these programs will be popular in the best sense, but will stress achievement along academic lines. Here students' school work will be enlivened through gallery programs and the seeing, using, or seeing used real objects of the past. Other projects will include plays, puppet shows, various dramat-

ics or musical programs appealing to the interests of youth.

Second is the contemplated Information Center in the Foyer. As the largest museum west of the Mississippi, unique in its holdings and activities, the Los Angeles County Museum requires a well-organized Information Center to serve both the casual visitor and the serious student, the group and the individual, and the person interested in one particular display as well as the visitor desiring the best general sight-seeing in the shortest possible time. The logical place for the Museum's centralized public relations effort is at the hub of the Museum, the Foyer. Here the visitor will be greeted by the courteous, efficient staff manning an information desk, the bookshop, and the future starting point and terminus of all scheduled museum tours. A short documentary film will be shown in the Center to introduce the Museum's layout, purposes, activities, chief holdings, and history. Condensed and illustrated guides to every major gallery, a free floor plan, a calendar of approaching Museum events as well as rules for visitors' conduct will be available

in the bookshop. Surrounding the Information Center will be comfortable lounges where visitors may gather, talk informally, and, perhaps, smoke.

The third of the Division's plans for the future is a program for Museum Extension Courses, offered for credit in conjunction with local colleges or universities. The Museum is a well-established institution with an extensive research library in the fields represented by its collections, and its personnel, particularly members of this Division, have been doing extension teaching for some years. This experience has included in-service training classes for teachers, Saturday workshops for secondary students, and annual courses for Museum docents. The next logical step is to enter the field of college teaching. The Division would supplement the traditional classroom lecture-and-textbook type course given on campus by presenting science and history courses related to the Museum's collections

and research. For example, in the natural sciences, ecological studies and the practical methods of collecting specimens and preserving them and recording their characteristics might be offered; in history, a course on the methods of making and using such implements as firearms, means of transportation, and the tools of the Westward Movement. With excellent specimens to demonstrate, adequate books for research, and a good collection of documentary films and color slides, a formal course could be conducted for a relatively large enrollment for a full semester. Examinations would be given, textbooks covered, and term papers assigned, the Museum courses thus providing an advanced, specialized course to follow the general, more theoretical introduction given on the college campus.

Other projects being considered include museum television and extensive co-operation with public school programs.

HISTORY IN ADVANCE *continued from page 19*

civilization. To show this intelligently, the staff plans to install an Early American gallery (16th through 18th centuries), including the European backgrounds for settlement and development. With this as a beginning, we would hope to elaborate and expand the Western America gallery, now known in its present installation as "Westward the Pioneer." This would be developed in sections representing Exploration (1790-1825), Pioneering (1825-1850), and Settlement on the Frontier (1850-1890). It is altogether possible that at some future date a section covering later western developments could be executed.

Two other collections which should receive more recognition, and which continue to grow, are those of Arms and Armor, the nucleus being the Harrison Gray Otis Collection, and the fast-growing Photographic Collection, which presently contains about ten thousand items. For several years it has been the desire of the Division to install a gallery showing the history and development of the gun and the part it has played in the onward march of civilization.

The Mechanical Sciences Section of the Division has in storage a collection of items which could tell the history of photography from its earliest development to the present. In close connection with such a permanent gallery, we would anticipate a gallery of changing photographic shows. We are also considering the possibility of inviting various photographic organizations in the southern California area to organize salons and shows from time to time.

Transportation, which has played a great part in the advance of civilization, certainly is an important phase of historical exhibitions. Our transportation gallery has always been very popular and plans are now being made for its renovation. The remodelled gallery will devote greater space to a wider interpretation of the subject.

Another prospect is a gallery on communication which would include the telephone, telegraph, radio, television, and mail services. Collections now in storage contain many items which can be used in the installation of such a gallery.

THE MUSEUM SPOTLIGHT

Acquisitions from Orient

George Kuwayama, Curator of Oriental Art, has returned from a three-month sojourn in Japan and other parts of the Far East. He was able to acquire a number of interesting objects for the Museum's collections, the most important being a large wooden Japanese Bodhisattva of the 11th century.

National Recognition for Director

Dr. Herbert Friedmann has been appointed to the United States National Committee of the International Union of Biological Sciences, by action of the National Research Council and the National Academy of Sciences. This is a national recognition of the status and importance of the work of research museums in biology, as well as an expression of confidence and regard for the incumbent individual. It is the first time that the Los Angeles County Museum has been so honored, and indicates clearly that the Museum is being recognized as a center for scientific studies.

Other institutions represented are the Rockefeller Institute, Harvard University, Iowa State University, University of Wisconsin, New York Botanic Garden, National Science Foundation, Pacific Science Board, University of California (Berkeley), Sandy Hook (New Jersey) Marine Biological Station, and University of Iowa.

Costa Rican Grant from U.S. Army

Dr. Fred S. Truxal, Chief Curator of Life Sciences, and Dr. Charles A. McLaughlin, Curator of Mammalogy, have received a grant from the United States Army Medical Research and Development Command for \$19,000 to support the first year of a four-year project studying anthropod parasites of medical importance and their mammalian hosts in the Republic of Costa Rica. The entire project, which is subject to renewal each year, had received approval from the Army



George Kuwayama, Curator of Oriental Art, with recently acquired Japanese Bodhisattva of 11th Century.

Medical Service and should involve approximately \$60,000 by its conclusion.

This grant, which is the first received by the Museum from the U.S. Army, is supported by the Army Medical Service as part of its continuing active studies in those phases of preventive medicine involving disease vectors and their reservoirs. Other research projects of similar nature have taken both Army and independent scientists to many parts of the earth in order to gain a better understanding of actual and potential pools of human diseases of public health importance.

The first year curators Truxal and McLaughlin will spend three months in Costa Rica in order to collect data and specimens pertinent to the study. Two research assistants will accompany them to Central America, and one, Mr. Richard Casebeer, a graduate student at the University of Southern California, will remain there for approximately 15 months. The field phase of this project will be greatly facilitated by the co-operation and aid of the Biology Department of the University of Costa Rica. It is planned that scientific information will be collected from all parts of this nation, which will add greatly to our knowledge of the distribution of animals in tropical America.

Dr. Truxal, a native of Kansas, received his Doctor of Philosophy degree in Entomology from the University of Kansas. In 1952 he ac-

cepted the position of Curator of Entomology at the Los Angeles County Museum and was advanced to Chief Curator of Life Sciences in 1961. His main research interest has been centered around the systematics and ecology of aquatic and semi-aquatic insects of the order Hemiptera, but his interest in the zoogeography and taxonomy of all insects has particularly fitted him for this forthcoming study.

Dr. McLaughlin joined the Museum staff in 1957 as Associate Curator of Ornithology and Mammalogy. He received his doctorate in Mammalogy at the University of Illinois where he had been employed for several years as scientific artist with the Zoology Department and exhibit preparator with the Museum of Natural History. Dr. McLaughlin's primary research interest is the zoogeography and systematics of rodents. These small mammals serve as a principal reservoir for disease-bearing ectoparasites.

Art Curator Joins Staff

Newest member of the Museum staff is Henry T. Hopkins, curatorial assistant in Modern Art. Mr. Hopkins is thirty-three, studied painting and Art Education at the School of the Art Institute of Chicago and toward a Ph.D. in Contemporary Art History at UCLA. In addition to his Museum duties he is a Lecturer in Art History at UCLA Extension.



Dr. Charles A. McLaughlin, Curator of Mammalogy, and Dr. Fred S. Truxal, Chief Curator of Life Sciences, discuss plans for expedition to Republic of Costa Rica.

MUSEUM ASSOCIATION TO DOUBLE

HOYT B. LEISURE *President,*
Los Angeles County Museum Association

IN THE last ten years the Los Angeles County Museum has grown tremendously—by any measurement you may choose. The result is that the facilities have been pressed beyond their optimum use, and so too has organizational structure. The building of an Art Museum in Hancock Park will make available much needed space for the History and Science Divisions at Exposition Park. This much is assured. Now steps are being taken to reorganize the administration and member groups. Your support and understanding are essential if this is to succeed.

The Art Museum and the History and Science Museum will each have its own member group by July of this year. You, as a member of the present Museum Association, will be allowed to renew your membership until July, 1963. By continuing your membership you not only sustain the financial support which has been instrumental in the Museum's development, but you also become the recipient for one year of the membership benefits offered



Honored guests and lenders gather at the Futurism reception: (from left to right) Mr. Henry Hopkins, assistant curator in Modern Art; Mrs. Samuel F. Kurzman; Mrs. Niels Onstad (Sonya Heine); Mr. James H. Elliott, Assistant Chief Curator of Art; Mrs. David E. Bright; Mr. and Mrs. Morton G. Neumann; Mr. Bright; Mr. Richard Feigen; Mr. Niels Onstad.



Nobel Laureate Harold Urey and Association President Hoyt B. Leisure at 1962 Science Lecture at Museum.

by *both* of the new associations. After July, 1963, as your membership expires, you will be asked to join the two new associations. When you are asked to make this decision, you will have had at least one year to acquaint yourself with each Museum's program, and I feel certain that the new support groups will want to continue the lectures, publications, exhibitions, and tours which have become such an important part of our program.

During the two years that it has been my privilege to serve you as President, I have enjoyed unprecedented support from the members of the Executive Committee and its invaluable Executive Secretary, from the Museum staff, and the hundreds of volunteers who make such a dynamic program possible. A special note of thanks is due the volunteers who have been responsible for publishing the *QUARTERLY*. After almost five years of successful operation, they will turn their responsibilities over to the professional staff of the Museum.

Your endorsement of our activities through your membership has been gratifying to us all. Your Board of Governors and the Board of Associates have assumed a great responsibility in undertaking this reorganization. They have dedicated themselves to the task of building two great Museums. Both institutions deserve your support, and I know that you won't fail them.

New memberships in the Museum Association for 1961

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Miss Margaret Noone

New Life Membership

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